



CITY SLICKERS
HIT THE TRAIL

OCTOBER
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HIT PARADER

A CHARLTON PUBLICATION

SWEET AND GENTLE

HUMMING BIRD

MAN IN A RAINCOAT

SOMETHING'S GOTTA GIVE

BLUE STAR

HARD TO GET

GOOD AND LONESOME

ALABAMA JUBILEE

DOMANI

THE KENTUCKIAN SONG

MY ONE SIN

MAMA ROSA

THE POPCORN SONG

MAY I NEVER LOVE AGAIN

HOW TO BE VERY VERY
POPULAR

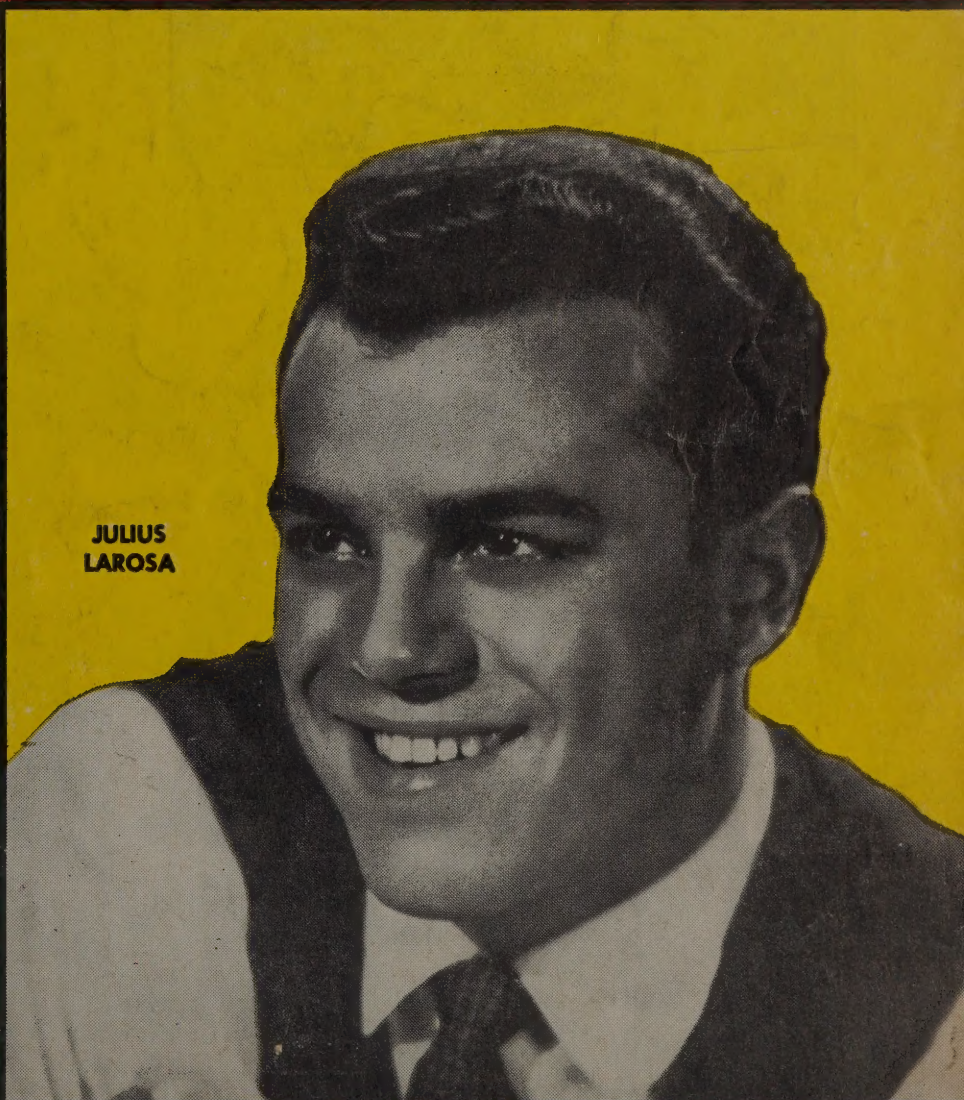
THE BANJO'S BACK IN TOWN

A STORY UNTOLD

THE HOUSE OF BLUE LIGHTS

I'LL NEVER STOP LOVING YOU

JULIUS
LAROSA



In This Issue

*Nat King Cole Makes Musical History
Felicia Sanders' Prescription For A Hit
That Heralded Martin And Lewis Split-Up*

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The HIT PARADER BAND WAGON OF

A Charlton TOP TUNES Feature

DOMANI (Tomorrow)

ULPIO MINUCCI TONY VELONA
Maybe you'll fall in love with me
domani

Maybe tomorrow night the sun will
shine

I'll change my name from Johnny to
Giovanni

If you will say domani you'll be mine
You are so superduper bravissimo
Don't say no or my poor heart you'll
break

You can make me the envy of every
swain

From here to Swanee

If you will say si, si to me domani

There'll be a celebration here domani
If you consent to be my loving bride
Ten gondoliers will shout "hey, Nonny,
Nonny"

If on domani you are at my side
Come to me, signorina from Italy
Hear my plea, and I'll hire the hall
All your uncles and aunts and your
ma and pa

And your paesani,
They all agree that we should wed
domani

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SONG OF THE DREAMER

EDDIE "TEX" CURTIS
We met in a dream,
You walked by my side
And there in that dream
Your arms opened wide
All the thrills I had missed,
Shone bright in your eyes,
Then softly we kissed,
What a sweet surprise
Love's magic divine
Enchantment supreme
It was yours, it was mine
What a perfect scheme
To the heavens above
I'm praying that you
Give me that which I love
Let this dream come true
Copyright 1955 by Ludlow Music Inc.

SLOWLY WITH FEELING

DON GEORGE MARK (MOOSE) CHARLAP
I love to hear a song played slowly
with feeling,
Especially when I'm dancing with you
It gives me time to kiss you, slowly
with feeling,
And whisper. "I adore you, I do."
With your arms around me and you so
near,
I guess I'll spend the rest of my life
right here.
I love to hear a song played slowly
with feeling,
Especially when I'm dancing with you.
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TOP TUNES

MAN IN A RAINCOAT

WARWICK WEBSTER
Late in the evening, out in the square,
A man in a raincoat standing there.
We met by the lamp where the news-
boy cries.
He stole my heart with his laughing
eyes.
We smiled as we climbed on the old
street car.
I blushed when he asked, "Are you
trav'lin' far?"
The next time we met, the sun shone
all day.
We walked and we talked till the
evening was gray.
He took me dancing, dancing till
dawn;
No happier couple had ever been
born!
I felt like a queen and he was my
king.
He borrowed some money to buy me
a ring.
But I'm still alone, the cards are all
down.
He's taken my money and skipped out
of town.
And now, when I pass the place where
we met,
I'm wond'ring if I can forgive and
forget.
Tho' bitter is my heart and foolishly
proud,
I still keep on looking when out in a
crowd
For a man in a raincoat standing there
With laughing eyes and dark brown
hair.

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AIN'T IT A SHAME

A. DOMINO D. BARTHOLOMEW
You made me cry
When you said goodbye

Ain't that a shame
My tears fell like rain
Ain't that a shame
You're the one to blame

You broke my heart
When you said we'll part

Oh well goodbye
Although I'll cry
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HUMMING BIRD

DON ROBERTSON

Hummin' bird, hummin' bird should
be your name
(Hummin' bird should be your name)
Too restless to settle,
Too wild to tame
(Too restless, too wild to tame)
Too restless to settle,
Too wild to tame
Hummin' bird, hummin' bird should
be your name
Hummin' bird, hummin' bird, wingin'
along
(Hummin' bird, wingin' along)
No tender young blossom can hold you
for long
(No blossom can hold you for long)
No tender young blossom can hold you
for long
Hummin' bird, hummin' bird, wingin'
along

You'd hug me and kiss me like others
I've known
You'd promise to love me and call me
your own
And then all my dreams would be
hatered apart
By the hum, hum of your hummin'
bird heart

Hummin' bird, hummin' bird, feathered
so fine
(Hummin' bird, feathered so fine)
(No, no, it would not make you mine)
If I clipped your wings
It would not make you mine
It would not make you mine
Hummin' bird, hummin' bird, feathered
so fine
Hummin' bird, hummin' bird, fly right
on by
(Hummin' bird, fly right on by)
Some folks like to gamble but, darlin',
not I
(No, darlin', no, darlin', not I)
Some folks like to gamble but, darlin',
not I
Hummin' bird, hummin' bird, fly
right on by

I'd rather be lonely, I'd rather be blue
Yes, I'd rather spend my whole life
without you
Than feather a nest to be shattered
apart
By the hum, hum of your hummin'
bird heart
If I clipped your wings

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LES PAUL & MARY FORD



FRANKIE LAINE



THE CHORDETTEs

It won't be too long before all you "Chicks and Chucks" will be humming a new tune labeled "Humming Bird." The "Bird" was originally a Hillbilly ditty, but when Les Paul & Mary Ford, Frankie Laine and The Chordettes put their voices to it, the side turned into a truly commercial bit for all the "Pop" enthusiasts. It is destined to become one of the big hits of 1955, and with just a little bit of exploration by disk jockeys, the tune should hit the million record seller mark.

Les Paul & Mary Ford pick off their Capitol waxing of "Bird" in great style as Les plucks off his refreshing guitar antics and wife Mary chirps the lyrics in sweet fashion. They handle the tune in an exciting, beaty mood that should make this song a big seller.

Remember Frankie Laine's remarkable version of the hit song of several months ago, "High Noon?" Well, his version of "Humming Bird" surpasses even "High Noon" in excitement and Laine charm. Frankie gives this tremendous Folk ditty an adventurous reading that will hold the listeners enthralled by the sheer quality of his voice. Columbia Records has a potential hit in Laine's "Bird," which could hit the million mark.

The charming Chordettes, who registered so wonderfully on one of the year's biggest hits, "Mr. Sandman," team their talents once again on their Cadence etching of the "Humming Bird" tune. These four dolls handle a song with precision and pin-point harmony. The voices of the Chordettes sound like beautiful instruments, and we firmly believe you can't pass up their version of "Humming Bird."

Now we have done our bit in describing the song and the style of the artists who have recorded same. It's up to you to pick the winner. We do realize that it's going to be a tough job picking the best waxing of "Humming Bird" because the top-notch recording artists in the nation have all hopped on the "Bird Band Wagon."

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SOMETHING'S GOTTA GIVE

JOHNNY MERCER

When an irresistible force such as you

Meets an old immovable object like me,

You can bet as sure as you live,

Something's gotta give,

Something's gotta give,

Something's gotta give.

When an irrepressible smile such as yours

Warms an old implacable heart such as mine,

Don't say no because I insist

Somewhere, somehow, someone's gonna be kissed.

So en garde who knows what the fates have in store,

From their vast mysterious sky?

I'll try hard ignoring those lips I adore

But how long can anyone try?

Fight, fight, fight, fight,

Fight it with all of our might,

Chances are some heavenly star spangled night,

We'll find out as sure as we live,

Something's gotta give,

Something's gotta give,

Something's gotta give.

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★ ★ ★

SWEET AND GENTLE

GEORGE THORN OTILIO PORTAL

I was sweet and gentle

Kinda sentimental

No one will deny it,

I was once so quiet!

And then one magic nite

I learned to do the cha-cha!

And now I'll never be the same!

For I have turned into

A dancing cucaracha!

And my muchacha is to blame

Please be sweet and gentle

Treat me sentimental,

For I'm temp-eramental,

When I'm doing the cha-cha with you!

How can I be gentle

Sweet and sentimental,

While the cha-cha's playing

And my heart is swaying!

I find that I am even dancing

When I'm walking!

I'm haunted by that cha-cha beat!

I hear the rhythm start

Whenever we are talking

I do the cha-cha in my sleep

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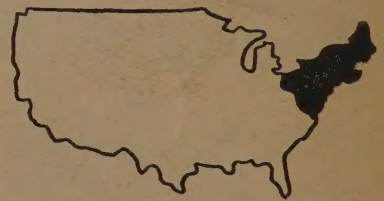
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SOMETHING'S GOTTA GIVE



As Sung By
McGUIRE SISTERS

EAST



No. 1

SWEET AND GENTLE



As Sung By
ALAN DALE

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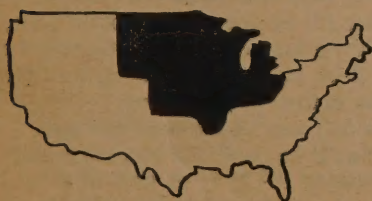
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LEARNIN'
THE BLUES



As Sung By
FRANK SINATRA

MID-WEST



No. 1

CHEE CHEE-OO
CHEE



As Sung By
Jaye P. Morgan & Perry Como

LEARNIN' THE BLUES

DOLORES VICKI SILVERS

The tables are empty,
The dance floor's deserted,
You play the same love song,
It's the tenth time you've heard it.
That's the beginning,
Just one of the clues,
You've had your first lesson,
In learnin' the blues
The cigarettes you light,
One after another,
Won't help you forget her (him)
And the way that you love her (him)
You're only burning
A torch you can't lose,
But you're on the right track,
For learnin' the blues
When you're at home alone,
The blues will taunt you constantly,
When you're out in a crowd,
The blues will haunt your memory.
The nights when you don't sleep,
The whole night you're cryin',
But you can't forget her (him)
Soon you even stop tryin'
You'll walk the floor
And wear out your shoes,
When you feel your heart break,
You're learnin' the blues

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★ ★ ★

CHEE CHEE-OO CHEE (Sang The Little Bird)

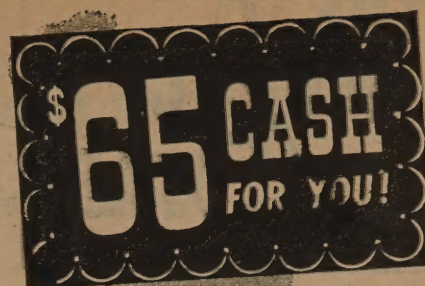
JOHN TURNER GEOFFREY PARSONS
SEVERIO SERACINI

Once on a tree top tall
A little bird sang out
The sweetest song I ever heard
"Chee chee-oo chee",
It sang to me so merrily
"Chee chee-oo chee",
The little birdie on the tree

And so, chee-oo chee, oo-chee, oo-chee)
I sing (chee-oo chee, oo-chee, oo-chee)
Chee chee-oo chee,
This happy, happy little thing.
If you (chee-oo chee, oo-chee, oo-chee)
Feel blue (chee-oo chee, oo-chee,
oo-chee)
Sing chee-oo chee and you can be as
happy too

"Life's such a lovely thing",
It seemed to say,
"If you will only sing
Your cares away".
"Chee chee-oo chee",
So merrily it went along
"Chee chee-oo chee",
So happily his little song

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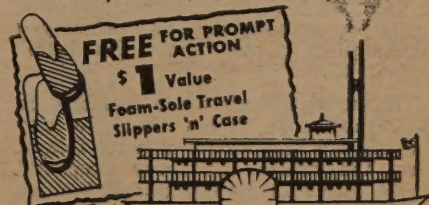
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Hi Hot Ones,

And we bet most of you are pretty warm! In order that we may comfort you some, we're sending your way a real cool edition of HIT PARADER.

We've got enough interesting news in the issue that should keep you occupied in reading for a full month, anyway — until our next issue comes off the press.

We've given you the secret prescription for a hit song. You guys will get a real bang out of this story 'cause a beautiful girl is — part of the ingredients.

And so you dolls wouldn't be outdone, we've added an enlightening tale for you. The bit is, "Should You Play Hard To Get," and the answer is given to you by way of Miss Gisele MacKenzie, who, incidentally, has a big hit record out today entitled "Hard To Get." She should know, and if you'll stay tuned, you'll find out all about it.

Georgia Gibbs invites you to go dancing with her, and you should have a real good time cuz Georgia is a great dancer — especially if your name is Henry; then she'll really step for you!

For the past six months the air waves, newspapers and other media of news-reports have been full of copy and talk about the team of Dean Martin and Jerry Lewis going on the rocks. Since you HIT PARADER readers make up the backbone of the entertainment field, we deem it only fitting and proper that you be informed as to the validity of such statements. So, your H. P. reporter took off and did some undercover work that should prove one of the big magazine scoops of the year — the inside info on whether or not Martin & Lewis will split.

We suppose you guys and gals fancy yourselves as being pretty hip when it comes to knowing about Hollywood's movie stars and starlets. You're going to get your chance to prove just how much you actually do know when you take a peep at our "Name The Film" contest. Go to it!

The current music craze seems to be Folk music. It seems that we city slickers are becoming a wee bit folksy. First the "Ballad Of Davy Crockett" hit us with such impact that it became the big song of 1955. Fess Parker waxed the tune labeled "Old Betsy," which is also a Folk tune — and that song is also on its way to the top. There are many, many more Folk ballads that are currently in the lime-light in the Popular music auditoriums. This is a tale of interesting and valuable facts to you, so give a read to the feature "City Slickers Get Folksy."

There are many more features for you, so get started.

See you next month.

BLUE STAR

(The "Medic" Theme)

EDWARD HEYMAN VICTOR YOUNG

When things go wrong
And there's no one around to hear,
I look at you, star of blue,
And my troubles disappear.

Blue star when I am blue,
All I do is look at you,
For I seem to find peace of mind,
And I never get lonely when you shine
from afar,

With you away up there,
I don't dare to have a care,
For I want to show
That your glow lets me know
That you know that I'm not blue, blue
star.

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Chappell & Co., Inc., sole selling agent for the
United States of America and Central and
South America.

THAT OLD BLACK MAGIC

JOHNNY MERCER HAROLD ARLEN

That old black magic has me in its
spell
That old black magic that you weave
so well
Those icy fingers up and down my
spine

The same old witchcraft when your
eyes meet mine
The same old tingle that I feel inside
And then that elevator starts its ride
And down and down I go, 'round and
'round I go

Like a leaf that's caught in the tide
I should stay away but what can I do
I hear your name and I'm aflame,
Aflame with such a burning desire
That only your kiss can put out the
fire

For you're the lover I have waited for
The mate that fate had me created for
And ev'ry time your lips meet mine
Darling down and down I go,
'Round and 'round I go in a spin,
Loving the spin I'm in
Under that old black magic called
love!

Copyright 1942 by Famous Music Corp.

I'LL NEVER STOP LOVING YOU

SAMMY CAHN NICHOLAS BRODSZKY

I'll never stop loving you,
What ever else I may do,
My love for you
Will live 'til time itself is through
I'll never stop wanting you,
And when forever is through,
My heart will beat the way
It does each time we meet
The night doesn't question the stars
that appear

In the skies,
So why should I question
The stars that appear in my eyes
Of this I'm more than just sure
My love will last and endure,
I'll never, no

I'll never stop loving you
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HOW TO BE VERY, VERY POPULAR

SAMMY CAHN JULE STYNE

How to be very, very popular
That is the subject, friends
A gal with charm can walk off the
farm

And start earning dividends
If she's popular, popular,
Popular, friends.
How to be very, very popular
Why learn it from a book?
You'll do just great if you've got the
bait

You'll land them without a hook
With that popular, popular
Popular look
Just become a stamp collector
'Cause all men aren't scamps
You're apt to meet a stamp inspector
You'd be surprised how many men like
stamps

How to be very, very popular
Here's the advice we bring
A gal who winks can wind up with
minks,

She's first with the wedding ring
If the gal is a popular, popular thing.
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GOOD AND LONESOME

LARRY COLEMAN FRED EBB PAUL KLEIN

I'll be good while you're gone,
I'll be lonesome while you're gone,
I'll be good and lonesome while you're
gone;

Sure as stars are in the sky,
From the day we say, "Goodbye,"
I'll be mighty lonesome while you're
gone.

Ev'ry night I'll pound the pillow,
Feeling weepy as a willow,
When my room is cold and still,
Oh, how I'll yearn for your return.
But I'll be good while you're gone,
I'll be lonesome while you're gone,
I'll be good and lonesome and blue;
So before you go away,
Won't you let me hear you say,
You'll be good and lonesome too!

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MERCI BEAUCOUP

SUNNY SKYLAR ROGER LUCCHESI

Thank you for your smile,
Merci, merci beaucoup;
Thank you for your touch,
Your tender touch,
Merci beaucoup
I count the many charms of you,
But darling, ev'ry time I do,
I can't decide
Which one is more inviting
Thank you for your kiss,
Your thrilling kiss,
Merci, merci beaucoup;
Thank you for the love
I never had until we met
You have so much
That I adore,
You have so very much and more
And darling I'm so thankful
For this dream come true;
Merci, merci beaucoup

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France. Copyright 1955 by Bourne, Inc.

PIDDILY PATTER PATTER

CHARLES SINGLETON ROSE MARIE McCOY

My heart goes piddily patter patter
Piddily patter, patter
Ev'rytime I look at you
I don-a know-a what's the mater,
matter

What's the matter, matter
Piddily patter, poo, poo!
My eyes go flickety flatter, flatter
Flickety flatter, flatter
Ev'rytime I see you smile
My heart goes piddily patter, patter,
Piddily patter, patter
Piddily patter all the while

I guess it's cause you're lovely,
I guess it's cause you're sweet
I guess it's cause you're the
Prettiest little gal my eyes will ever
meet

I wish I had a penny
For ev'ry pitter pat
I'd have so many pennies baby
Till I wouldn't know where I was at

My heart goes piddily patter, patter
Piddily patter, patter,
Ev'rytime I think of you
I don't know what's the matter, matter
What's the matter
But I think it's 'cause I love you

Believe me when I tell you
Believe me when I say
My heart has done some funny little
things

But I never felt this way,
When you go out and leave me
I don't feel nothing then
But when you're near,
I swear my dear,
The same thing starts again.

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HEY, MR. BANJO

FREDDY MORGAN NORMAN MALKIN

Hey, Mister Banjo,
Play a tune for me,
Play Mister Banjo,
A happy melody
We'll all clap our hands,
And we'll stamp our feet,
You keep strummin'
While we keep the beat
Play, Mister Banjo,
A pretty melody
Hey, Mister Banjo
Plunk another tune,
Hurry Mister Banjo,
The night ends all too soon
Make your banjo talk
While we dance and sing,
Do a fancy walk
While you pick those strings
Hey, Mister Banjo,
Plunk a tune for me
Hey, Mister Banjo,
Play us just one more,
Play, Mister Banjo,
Just like you did before
When the stars are high,
And the moon is low,
Keep a strummin'
On your old banjo
Hey, Mister Banjo,
Play a tune for me

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Draw Bob Hope!

TRY FOR A FREE 2-YEAR ART SCHOLARSHIP WORTH \$335.00

Like to draw or
sketch in your spare
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easy contest that
could lead you
into a fascinating
art career!

**BOB HOPE**

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in *The Seven Little Foys*
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Please enter my attached drawing in your Sept. contest. (PLEASE PRINT)

Name _____ AGE _____
Address _____ Apt. _____ City _____
Zone _____ County _____ State _____
Occupation _____ Phone _____

JERRY LEWIS

DEAN MARTIN



"That's my boy Dean!"

"Yep, that's my boy Jerry!"

These are the words uttered over and over again by the funnymen of stage, screen, radio and television — Dean Martin and Jerry Lewis — about one another.

The average entertainment critic, upon hearing these statements, must immediately state, "Man, these two boys are friends to the end." There has been no reason for the people to alter this opinion, either — that is, not until just recently.

Approximately a year ago, juicy tidbits, such as "Dean & Jerry Fight" and "Martin & Lewis — Friends Till The End?," began appearing in the entertainment columns of our tabloids. Do or die Martin & Lewis fans started to wonder, "Were the boys on the outs? And if so, who's to blame?"

In coordination with this magazine's belief that an informed fan is a good fan, we deemed it our duty to get the inside dope for you on this rather puzzling question. An inquiring reporter was sent out, and here are the facts he found:



Cpls. Martin and Lewis in a scene from their humorous flick, "Jumping Jacks"

1. It's true that Dean felt a little slighted because he wasn't receiving a big enough part in the dialogue end of their act. But he wasn't angry at Jerry; he felt slightly perturbed at their script writer.

2. Rumor had it that Dean & Jerry's wives were feuding, and that was causing a rift in the boys' relationship — which is definitely not so; for the girls are the very best of friends.

3. Rumor also stated that Jerry didn't go for the billing Martin & Lewis — he wanted it changed to Lewis & Martin. This was completely false; for it was Jerry himself who suggested the Martin & Lewis moniker.

Our reporter, through a series of questions and answers, makes this statement: "Dean Martin and Jerry Lewis are not only two great showmen, but they are inseparable friends. 'Nothin's Gotta Give' with these boys, because they have a tightly knit friendship that will withstand all gossip and rumors!"



"Get 'em up, Martin Block," say Dean and Jerry. Look, Martin's smiling

ALABAMA JUBILEE

JACK YELLEN GEORGE L. COBB

Mandolins, violins, hear the darkies
tunin' up,
The fun begins, come this way, don't
delay,
Better hurry, honey dear, or you'll be
missin'
Music sweet, rag-time treat,
Goes right to your head and trickles
to your feet,
It's a reminder, a memory finder of
nights down in old Alabam'.

You ought to see Deacon Jones when
he rattles the bones,
Old Parson Brown foolin' 'round like
a clown,
Aunt Jemima who is past eighty three,
Shoutin' "I'm full o' pep! watch yo'
step, watch yo' step!"
One legged Joe danced aroun' on his
toe,
Threw away his crutch and hollered,
"Let 'er go!"
Oh, honey, hail! hail! the gang's all
here for an Alabama Jubilee.

Hear that flute, it's a beaut,
And the tunes it's tootin', tootsie, ain't
they cute?

Let's begin, it's a sin
To be missin' all this syncopated music!
Oh, you Jane, once again
Give your legs some exercise to that
refrain.

Boy, that's what makes me so dreamy
And takes me back home to my old
Alabam'.

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WHAT AM I TRYING TO FORGET?

CARL STUTZ CARL BAREFOOT

What am I trying to forget?
Is it the way your eyes would sparkle
Ev'ry time you'd laugh,
The place I put your graduation
photograph,
Or the way you held your cigarette?
What am I trying to forget?
Is it the cafe where we danced each
night alone,
The funny things you'd say when I
would phone,
Or the way you looked each time we
met,
What am I trying to forget?
The warmth of your hand when the
day was cold,
Or the jokes you'd tell that were very
old,
The secret things that you seemed to
know,
Or the way you said "I love you so."
What am I trying to forget?
It's not the lonely nights and lonely
tears that fall,
Or the love turned bitter-sweet that I
recall;
But the way you left without regret,
That's what I'm trying to forget
Copyright 1955 by Robbins Music Corp.

THE HOUSE OF BLUE LIGHTS

DON RAYE FREDDIE SLACK

Lace up your boots and we'll broom
on down

To a knocked out shack on the edge of
town

There's an eight beat combo that just
won't quit

Keep walkin' 'til you see a blue light
lit

Fall in there and we'll see some sights
At the house of blue lights

There's fryers and broilers

And Detroit barbecue ribs

But the treat of the treats

Is when they serve you all those fine
eight beats

You'll want to spend the rest of your
brights

Down at the house the house of blue
lights

We'll have a time and we'll cut some
rug

While we dig those tunes like they
should be dug

It's a real home comin' for all the
"cats"

Just trilly down a path of welcome
mats

Fall in there and we'll see some sights
At the house of blue lights.

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MAY I NEVER LOVE AGAIN

SAN MARCO JACK ERICKSON

May I never see the sun go down,

May I never feel the falling rain,

If the love that I declare

Isn't all that's right and fair

May I never, may I never love again

May I never see the blue of the sky,

Nor the moon and stars down lover's
lane

May I never live a day,

If I don't mean what I say

May I never, may I never love again

Sweetheart, when I'm with you,

I'm not a foolish pretender

Sweetheart, if you love me too,

All I possess I'd surrender

May I never feel your tender lips

May you never take my love in vain

You're the answer to my pray'r,

But if your love isn't there,

May I never no! I'll never love again

Copyright 1940 by Broadcast Music Inc.

REMEMBER ME, WHEREVER YOU GO

FRITZ ROTTER JESSIE BARNES

Remember me, wherever you go,

Recall the love, that we used to know;

Remember how we started,

So young and happy hearted,

Then suddenly we parted,

You sighed, I cried

Remember me, whatever you do,

My heart and soul, we're counting on
you;

Though miles may come between us,

I'll always love you so,

Remember me, wherever you go

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-AND NO EYES?

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SHOULD YOU PLAY

"HARD TO GET"



By Gisele MacKenzie

Every romance has a somewhat different "twist," with only the lovers themselves knowing the inside story. Therefore, it's rather difficult to say whether one should play hard to get or not. I'll try, however, to state instances when playing hard to get is the right move, and when I'd advise against it.

Many times individuals are of the "affection-craving" type and are only satisfied when showered with kisses and compliments. Such might be the case with persons who have never been given a sense of confidence in themselves and who seek such confidence from the strong affection of their "steady." We advise against playing hard to get when dealing with such an individual; for, he or she would more than likely have a tendency to become discouraged and thusly lose faith in the strength of your love.

Once faith is lost, all is lost. Without faith he or she might become weak and fear making strong decisions — and you yourself must admit a reluctance towards recognizing weakness in the one you love. If your mate needs and craves affection, then by all means don't deprive him of the love he needs. If you do, you'll also be depriving him of faith, confidence and strength. In that case I couldn't advise you to play hard to get.

Now, definitely turn the tide if your beau or girl friend is of the "uppity" type; if he or she wants the best and always gets the best — and then

sorta decides the best isn't good enough, turning around to find something new. There are people like that, you know — the spoiled kind who never appreciate what they've got, because they never had to work very hard to get it. When dealing with such an individual is the time to put the "hard to get" method into full force.

When things are riding smoothly and he gets that "take things for granted" look in his eyes, that's the time for you to move. Let him call one evening and tell him you're not in the mood to see him at that particular time (even if you're really dying to be with him). Or if you're out with him you might deprive him of that little love kiss on the forehead, or that little extra squeeze while holding his hand. You might even gaze at and seem interested in another fellow in the restaurant or club you're patronizing. In short, just don't let your guy think the world revolves around him and him alone. Give him that "cautious" feeling now and then — and guaranteed he'll stay in line.

Remember now, as I pointed out previously, all affairs have different details as to the prevailing situation, so it's entirely up to you to choose your method of courtship. Don't make the mistake of playing hard to get where you should really be giving complete and earnest affection. Likewise, don't go overboard in the affection department when you should be rationing your kisses and compliments.

HARD TO GET

JACK SEGAL

I wonder what became of love?
Just suddenly it wasn't there.
If you had to make a game of love,
Why couldn't you play fair?

When they were hard to get,
You wanted my kisses,
When first we met,
How you wanted my kisses,
When first we met,
How you wanted my kisses!
They were hard to get
Till I was sure your love was true,
Then I gave you all my heart
And all my kisses too.
I wish that I'd been smart
And never adored you,
You broke my heart,
Easy kisses just bored you,
But the day will come
When you will find, to your regret,
A love as true as mine is hard to get.
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A STORY UNTOLD

LEROY GRIFFIN

Well, here in my heart,
There's a story untold
Of a girl who left me standing,
Standing in the cold,
And since she's been away,
I've never had a happy day
I hope and I pray
That she'll hear my plea
And maybe someday she'll come back
to me,
For here in my heart,
There's a story untold
After all you said and done,
You said we'd be as one
But darlin', I found I was wrong,
And what did you do,
Right from the start,
You made a fool of me
And then you broke my heart
I hope and I pray
That she'll hear my plea
And maybe someday she'll come back
to me,
For here in my heart,
There's a story untold
Copyright 1955 by Rush Music Corp.

HEARTBEAT

JERRY STEVENS

Hear it, hear it,
Hear my heartbeat pounding,
Pounding like a drum
Louder, louder goes my heartbeat
As near and near and nearer you come
So hurry, hurry says my heartbeat
Take me, touch me, make me thrill
Faster, faster goes my heartbeat
I try but I can't keep it still
They say when a heart beats too wildly
That it breaks like a toy balloon
But, darling, that's putting it mildly
Compared to what will happen to mine
If something doesn't happen soon
Listen, listen, to my heartbeat
Crying, sighing, breathlessly
Tell it, tell it, tell my heartbeat
That your heart beats for me
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THE BANJO'S BACK IN TOWN

EARL SHUMAN ALDEN SHUMAN
MARSHALL BROWN

Clap your hands all together, now,
The banjo's back in town!
Slap your hands, lovely weather, now,
The banjo's back in town.
Kick your heels to the ringin' of the
plunkin' swingin' through,
What a sound, round and round and
then,
Do wacka do wacka do!
You gotta step your feet to the rhythm
back in nineteen twenty five
Get that beat keep the rhythm alive.
If someone's yellin', "Oh no!"
Just tell "em, "Vo de o do!"
Hotcha, the ban' ban' banjo's back in
town.

Copyright 1955 by World Music, Inc.

THE KENTUCKIAN SONG

IRVING GORDON

I see my darlin' in each spray of sum-
mer sunlight,
I see my darlin' in the leaves that fall.
I see her walkin' in the rainy April
sadness
And hear her name in ev'ry bluebird
call.
I've told the possum in the gum tree,
The raccoon on the ground,
Told ev'ryone but my darlin'
Of the happiness I found.
My heart would cry more than the
weepin' willow tree,
If my darlin' and her heart were not
for me.

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WITHOUT LOVE

COLE PORTER

Without love, what is a woman?
A pleasure unemployed.
Without love what is a woman?
A zero in the void.
But with love, what is a woman?
Serene contentment, the perfect wife.
For a woman to a man is just a woman,
But a man to a woman is her life.

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CONSTANTLY

MILTON DRAKE FRED SPIELMAN

Constantly, I need your loving
Constantly I need your arms
surrounding me
I need your lips on mine,
Breathlessly I tremble at the touch of
you
I never get too much of you
You make my nights divine,
Come hold me close and hold me long
Come make me weak and make me
strong
It's always right it's never wrong
When you're with me;
You! reach me constantly,
I need you to reveal for me
That all the love you feel for me
Is constant constantly.

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RAZZLE DAZZLE

CHARLES E. CALMOUN

Now here's a dance ev'ry one can do
It's the hipster's dance and the square
cat's too

If you want romance this is all you do
You just grab your baby don't you
leave that spot

Now you hug like crazy, give it all
you've got

That's the razzle dazzle when you
squeeze a lot

On ya mark, get set, now ready, go!

Ev'rybody razzle dazzle ev'rybody razzle
dazzle

Ev'rybody razzle dazzle if it's all night
long

If you like to mix dance with all the
chicks

Cause it rings a gong, rings it all night
long

Fills ya head like wine, squeezin' ain't
no crime

You just hug your baby, when the
feeling strikes

Now you rock like crazy just the way
she likes

That's the razzle dazzle hug with all
your might

On ya mark, get set, now ready, go!
Ev'rybody razzle dazzle ev'rybody razzle
dazzle

Ev'rybody razzle dazzle til the break of
day

Ooh it feels like fine do it one more
time

When you squeeze so hard makes me
Lordy Lord

Baby you got kicks like a ton of bricks
You just hold me baby like I'm
holding you

Let the world go crazy for an hour or
two

That's the razzle dazzle when it thrills
you thru

On ya mark, get set, now ready, go!

Ev'rybody razzle dazzle ev'rybody razzle
dazzle

Ev'rybody razzle dazzle on and on and
on

Copyright 1955 by Roosevelt Music Co.

CHE SERA', SERA' (What Will Be Will Be)

NORMAN GIMBEL

Worry makes you old

Smile instead with me

Che sera', sera'

What will be will be

You will find your love

Just you wait and see

Che sera', sera'

What will be will be

The search is long and lonely

But after it's done

For the rest of your life

You'll behold your wonderful one

If the road is hard

You can lean on me

Che sera', sera'

What will be will be

Copyright 1955 by Meridian Music

THE BLUES FROM KISS ME DEADLY

(I'd Rather Have The Blues)

FRANK DeVOL

The night is mighty chilly

And conversation seems pretty silly.

I feel so mean and wrought,

I'd rather have the blues than what

I've got.

The room is dark and gloomy,

You don't know what you're doin' to
me,

The web has got me caught,

I'd rather have the blues than what

I've got.

All night I walk the city,

Watching the people go by,

I try to sing a little ditty

But all that comes out is a sigh.

The street looks very fright'ning,

The rain begins and then comes

lightning.

It seems love's gone to pot,

I'd rather have the blues than what

I've got.

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EXPERIENCE UNNECESSARY

G. SHELLY J. WHITMAN H. PERETTI
L. CREATORE

I want a man to hold me tight

I want a man to kiss goodnight

If he is young and free

Just send him to me

Experience unnecessary

I want a man with lots of charm

I want a man no false alarm

The kind of guy who'll kiss my tears
when I cry

Experience unnecessary

If he is big and strong and willing to
learn

There are such thrills in store

And when the lights are dim and I'm
close to him

I'll teach him what my lips are for

I want a man around the house

I want a man not just a mouse

We'll spend a cozy life as husband and
wife

Experience unnecessary

Copyright 1955 by George Pincus Music Corp.

A MAN WITH A DREAM

STELLA UNGER VICTOR YOUNG

A man with a dream,

A mighty man is he

For dreams make a man

The man he wants to be

His coat may be worn

And thread bare at the seams

Who cares what he wears?

His pocket's full of dreams

So spin, dreamer spin

A dream or two

Believe, as you weave,

For when you do,

Dreams come true

A man with a dream,

A mighty monarch stands,

The world at his feet

And heaven in his hands

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JUST

FOR

YOU

Joni James - Carole Reed

Perry Como - Gerry O'Pal

Jeanne Ballock
Connie-Four Lads

Jo Ann Fago
Dean Martin-Jerry Lewis

Barbara Wenberg - Patti Page

Valerie Medlar - Alan Dale

Crew Cuts - Mona Vollmer



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Finish off with a long zipper back closing, and not four but SIX ribboned garters to hold this dream foundation securely DOWN, your hosiery UP!

All embroidered Nylon sheer,
Nylon sheer lining,
and Nylon Leno Lastex side panels
and front gore

White or black.

A Cup: 32-36
B Cup: 32-42
C Cup: 32-42

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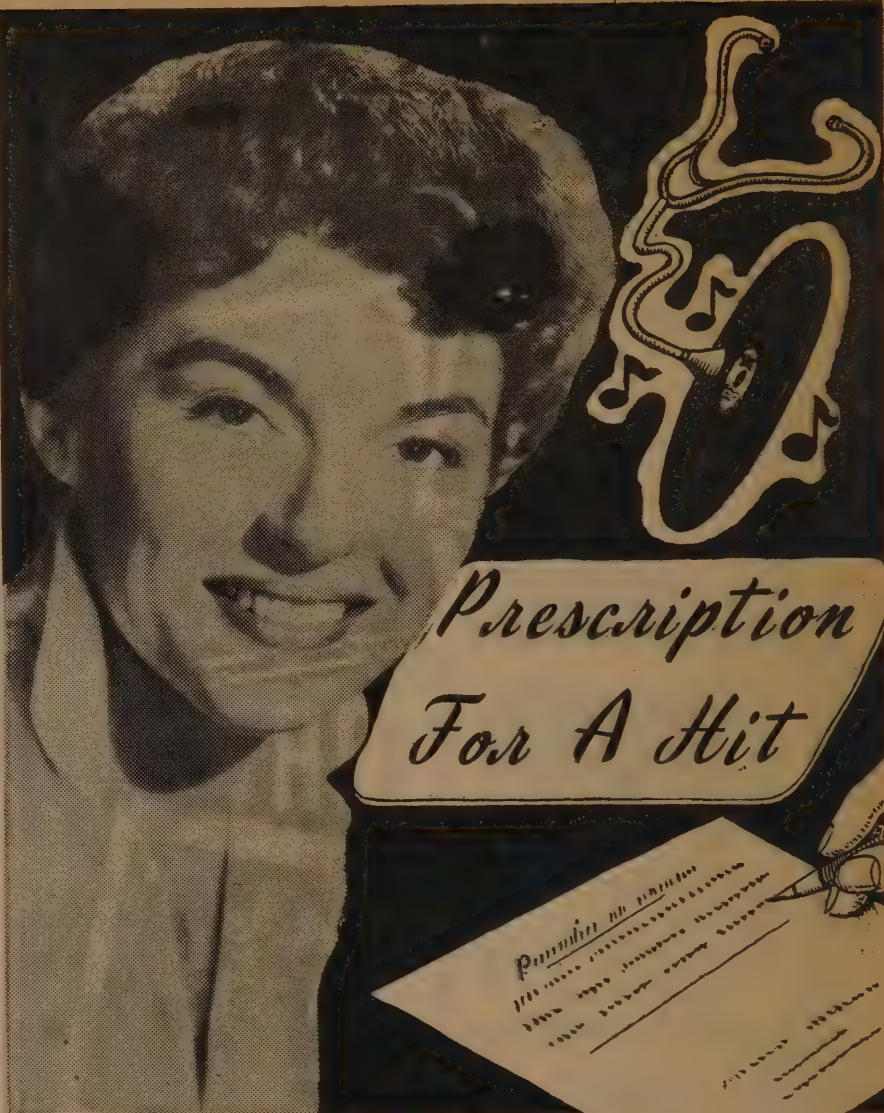
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DEAN STUDIOS

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**Prescription
For A Hit****FELICIA SANDERS**

Take an interesting television show with a lilting theme song, put words to the song, add a beautiful girl with a rapturous voice — and what do you have? Why, the prescription for a hit, of course.

The television program we're speaking of is the dynamic show labeled "The Medic." It's brought to you every Monday evening from 9:00 to 9:30 p.m. (EDT) over the NBC-TV network.

"The Medic" has been voted as one of the most educational and enlightening TV's of today. The show is sponsored by the Dow Chemical Corp. in the belief that a medically advised America will mean prosperity, health and long life.

The background music to this show is a haunting melody that sets the stage for the good viewing to come. Victor Young wrote the music for the "Medic" theme and also recorded it for Decca. Then along came Vic's friend, Edward Heyman (the great lyricist), who decided that a melody such as this needed words. So, a lyric was written, the title of the tune was changed to "Blue Star" and off it went to the top of the "Hit Heavens."

Oh oh, just a second, folks; we're getting a bit ahead of ourselves. We haven't quite explained the prescription for the hit in its entirety; for we've not told you of the beautiful

girl with the rapturous voice. Well, she's Felicia Sanders, a black-haired beauty with a poodle cut who got her big break after troupng for three years in the U. S.'s lesser-known nite spots. With a great big voice, an expressive face and an adventurous spirit, she was still trying to decide between straight dramatic singing and belting out songs with a progressive band, when that great big break came: Percy Faith of Columbia asked her to record the tune, "Where Is Your Heart," which was the theme song of the Hollywood flick, "Moulin Rouge." In the space of seventeen days after her waxing of "Your Heart" was released, the tune had already sold more than a million copies.

Now Felicia is in a repeat performance. Her Columbia recording of "Blue Star" is well on its way to musical immortality. Felicia's voice is that once-in-a-lifetime gift. Every word that she sings is phrased to hold the listener spellbound — and that's exactly what it accomplishes. Felicia says, "To me, every song deals with a person, and I have to convey that image to everyone else." Miss Sanders also tries for a sexiness which accepts sex without having to emphasize it.

There you have the ingredients that make up the prescription for a hit. Why don't you try some?

DON'T TELL ME WHYWAYNE SHANKLIN AL SHERMAN
GUY MAGENTA

Don't tell me why you're leaving me,
Each word would just be grieving me;
Sweetheart, if you must go
How would it help to know,
Who is helping you break my heart?
Don't let me see the wedding ring,
Don't tell me when the choir will sing;
If love like ours must end,
At least let me pretend,
Say goodbye, but don't tell me why
Don't say someday I'll forget about
you,

That's easy to say, not easy to do
Don't tell me why you're leaving me,
Each word would just be grieving me;
If love like ours must end, at least let
me pretend,

Say goodbye, but don't tell me why!
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GOODBYE MY LOVEMORTY CORB ALLAN COPLELAND
MORT GREENE

Goodbye my love, goodbye
Goodbye my love goodbye
Till someday when we meet again,
Goodbye my love, goodbye

Don't cry my love, don't cry
Don't cry my love, don't cry
Tho we must part, I leave my heart,
Goodbye my love, goodbye
Copyright 1955 by Leeds Music Corp.

**THEY SAY YOU'RE
LAUGHING AT ME**

(While I'm Crying For You)

DOK STANFORD JERRY LIVINGSTON

They say you're laughing at me,
While I'm crying for you
They say you're having a time,
While I'm lonely and blue
It seems our friends believe the things
you say,

Believe each word, but all your lies
will fade away

When my story's heard

They say you're laughing at me,

While I'm crying for you

They say I treated you mean,

Deserve the things that you do

But in your heart you know, this isn't
so,

And someday the table will turn,

And when you're crying for me,

I won't be laughing at you

Copyright 1954 by Paco Music Inc.

I TOLD A LIE

MARY JANE POLK

I told a lie,

Yes, I told you a lie

When I said, "I'm glad that we're
through"

My foolish pride hid the pain deep
inside

It's funny what love makes you do
I told a lie when I told you goodbye
And shattered the joy that we knew
Now I could die for I told you a lie,
When I said that I didn't love you
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*"Who'd believe I was ever
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New! Clearasil Medication**'STARVES'
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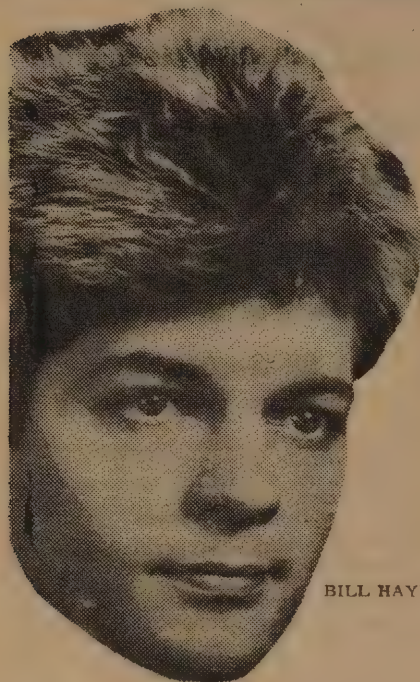
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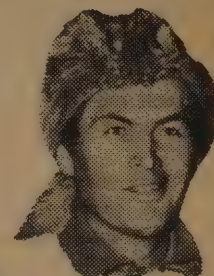
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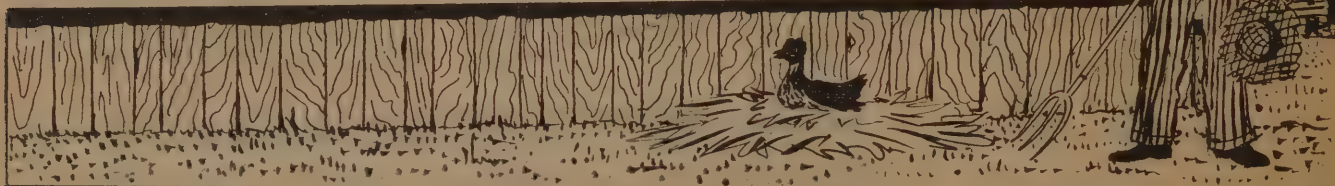
THE HILLTOPPERS



FESS PARKER



EDDY ARNOLD



One of the more pleasant aspects of popular music stems from what is commonly referred to as "music cycles" or "trends." Every few months a different type of music takes charge, offering variety and uniqueness to the listener and satisfying every possible musical taste. Thus we have periods when lush instrumentals appear on the hit charts, or recordings by groups — or even Hillbilly or Rhythm and Blues tunes. Then there are times when the whole country starts humming novelty songs — and you all know what happened when Perez Prado came up with the Mambo.

To give you an idea of how musical trends operate, let's start with the year 1952. That year the great Folk songwriter and entertainer, the late Hank Williams, turned out several tunes that hit, not only in the Country-Western field, but in Popular circles as well. Such Williams compositions as "Your Cheating Heart," "Half As Much," "Cold Cold Heart" and "Jambalaya" were jumped on by top "pop" artists like Joni James, Rosemary Clooney, Tony Bennett and Jo Stafford — and soon the nation was "Hillbilly-conscious."

Around the middle of '53, as the "Country craze" slacked off, instrumental offerings came to occupy the limelight. Among the hit records that year were "Terry's Theme From Lime-light," "Ruby" and "Song From Moulin Rouge" by such master arrangers as

Les Baxter, Richard Heyman and Percy Faith.

When the instrumentals had run their course, "Mambo King" Perez Prado came upon the scene, and soon everybody was "Doin' The Mambo" with Vaughn Monroe as they listened to Perry Como's "Papa Loves Mambo." Although "Mambo mania" began to waver slightly after a few months had passed, an undercurrent of Mambo popularity continued — and so, today we have "Cherry Pink And Apple Blossom White," "Sweet And Gentle" and a whole flock of current tunes and old favorites set to the Mambo beat.

Right after "King Mambo" — early in '55 — the "Rock 'N' Roll" rulers took over. Songs like "Sincerely," "Earth Angel," "Dance With Me Henry," "Tweedlee Dee," "Hearts Of Stone," "Two Hearts," "Rock Around The Clock" and a host of others were waxed by "Pop" artists and became big sellers. Rhythm and Blues dances and "sessions" were held throughout the land, causing both pleasure and bitter controversy as to its merits.

Right about now the musical cycle is being completed, as Hillbilly and Western tunes once more make their mark on the "Pop" charts. What started the wheels moving "back to the range" was the fabulous "Ballad Of Davy Crockett," which is currently around the 7 million mark in sales — and shows no signs of letting up. Bill Hayes'

Cadence dinking of the tune sets the pace with some 2-million copies sold, while 20-odd other recordings account for the balance. One of these others was taken from the sound track of the Davy Crockett movie by Columbia Records and features Fess Parker, a Texas boy who made good in Hollywood as the modern-day Davy Crockett. Parker's new waxing, "Old Betsy," is a follow-up tune, and it, too, stays in the folksy vein.

Within the past month or so, several popular records have been released that show definite signs of a full-scale return to the hills. Eddy Arnold, who has great appeal for all types of music lovers, teamed up with the fabulous arranger-conductor Hugo Winterhalter for some pleasant Country-Pop stylings in "Cattle Call" and "The Kentuckian Song." Then the Hilltoppers recorded a stand-out version of "The Kentuckian Song" that will no doubt be heard from. Two other Country-style tunes that are kicking around these days include "No Letter Today," by Les Paul and Mary Ford, and "Daniel Boone," as sung by Loren Becker and Ken Carson, while a real big seller is expected in "Humming Bird." This last-named song has been recorded by the Chordettes, Frankie Laine and Les Paul and Mary Ford and should work its way up the charts in short order.

Thus we see that the "city slickers" are getting "folksy" once again. What the next craze will be, no one can tell.

MAMA ROSA

NICOLA PAONE

Mama Rosa, Mama Rosa
Look the skies above are blue
Mama Rosa I need a favor
And I thought I'd come to you.

Mama Rosa I love your daughter
And she loves me as you know
But I can't arrange the wedding
'Cause I haven't got the dough.
All I need from you is the money
Say a hundred maybe two
And there after I won't worry
'Cause we'll come and live with you

So all I need is an angel with money
(Non ten-go sortee mon tengo for-
tuna)

I need an angel, I need an angel,
(Spunta la luna, spunta la luna)
I need an angel to help me get married
(Non tengo sorttee non tengo fortuna)
I need an angel and mama you'll do
(Spunta la lunae mimettoa pregar)
So all I need is an angel with money
(Non tengo sorttee non tengo fortuna)
I need an angel, I need an angel,
(Spunta la luna, spunta la luna)
I need an angel to help me get
married

(Non tengo sorttee non tengo fortuna)
I need an angel and mama you'll do
(Spunta la lunae mi mettoa pregar.)

Mama Rosa, Mama Rosa
I went down to City Hall
And they told me that the license
Cost two dollars and that's all

Mama Rosa, Mama Rosa
Want to marry very soon
All you have to pay's the license
And of course the honeymoon.
Do the favor to your daughter
And you'll do it to me, too
We don't want to spend the first
month

Of our marriage home with you

Mama Rosa, Mama Rosa
Look the skies above are blue
Mama Rosa I need a favor
And I thought I'd come to you
Copyright 1955 by Shapiro, Bernstein & Co., Inc.

MY ONE SIN
(In Life)

ROBERT MELLIN MASCHERONI

If it's wrong wanting you,
Wanting you as I do,
Then my one sin in life is loving you.
If it's wrong to desire lips
That set me on fire,
Then my one sin in life is loving you
You're my temptation my heaven, my
bliss.

I never knew love could thrill me like
this.

So if it's wrong wanting you
Heart and soul as I do,
Then my one sin in life is loving you.

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(We're Gonna)

ROCK AROUND THE CLOCK

MAX C. FREEDMAN JIMMY DE KNIGHT

One, two, three o'clock, four o'clock,
rock,
Five, six, seven o'clock, eight o'clock
rock,
Nine, ten, eleven o'clock, twelve
o'clock, rock
We're gonna rock around the clock
tonight.

Put your glad rags on and join me,
hon,
We'll have some fun when the clock
strikes one,
We're gonna rock around the clock
tonight,
We're gonna rock, rock, rock, 'til
broad daylight,
We're gonna rock, gonna rock around
the clock tonight.

When the clock strikes two, and three
and four.
If the band slows down we'll yell
for more.
We're gonna rock around the clock
tonight,
We're gonna rock, rock, rock, 'til
broad daylight,
We're gonna rock, gonna rock around
the clock tonight.

When the chimes ring five and six
and seven.
We'll be rockin' up in seventh heav'n,
We're gonna rock around the clock
tonight.
We're gonna rock, rock, rock, 'til
broad daylight,
We're gonna rock, gonna rock around
the clock tonight.

When it's eight, nine, ten, eleven, too.
I'll be goin' strong and so will you,
We're gonna rock around the clock
tonight.
We're gonna rock, rock, rock, 'til
broad daylight,
We're gonna rock, gonna rock around
the clock tonight.

When the clock strikes twelve,
We'll cool off, then, start a-rockin'
'round the clock again,
We're gonna rock around the clock
tonight.
We're gonna rock, rock, rock, 'til
broad daylight,
We're gonna rock, gonna rock around
the clock tonight.

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DO YOU BELIEVE ME

TOM McFADDEN

Do you believe me,
When I say I care?
My dreams are unending
And there's no one,
Who can share my affections for you
When you are with me,
Heaven seems so near.
Do you believe me,
Won't you tell me, dear?

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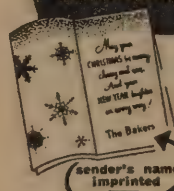







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Nat King Cole



Will you look? Nat is actually getting a chuckle out of TV's "Toast Of The Town" boss, Ed Sullivan (Center), and the producer of the show, Marlo Lewis



Suave Cole's piano magic has been a big factor in the story of his success



Actor David Wayne asks "The King's" advice on the musical aspect of his flick



Station WRCA's disk jockey Al "Jazzbo" Collins and Cole talk about record biz

"A smile that melts you and a voice like gold — who else but the one and only Nat King Cole?"

For the past ten years the great Nat has been giving us hit song after hit song. Among some of his million-seller disks are "Nature Boy," "Mona Lisa," "Too Young," "Somewhere Along The Way," "That's My Girl" and "Walking My Baby Back Home."

Nat started his recording work for the Capitol firm and has been with them exclusively till this day. Just last year "The King" signed a seven-million dollar seven-year pact with Capitol.

His accomplishments in the field of music are paralleled only by those of Bing Crosby and Perry Como. This year Nat has set a sort of musical record; for, right now, out of the top fifty songs in the nation he has six: "A Blossom Fell," "If I May," "Darling Je Vous Aime Beaucoup," "The Blues From Kiss Me Deadly," "Sand And



Nat has had many hits in his reign as the "King" of popular music, but few people know he's a great band leader as well. Here's the King Cole Trio in action



Nat poses with television's Imogene Coca (L) and Met soprano Lili Pons

Makes Musical History



Nat says, "The driving force behind my success is my understanding wife"



Here we see Nat, the family man and devoted father, with his charming daughters, Cookie (L) and Sweetie (R). "Daddy, please sing for us," asks Cookie

The Sea" and "My One Sin." And the great Nat shows no signs of letting up. Recording sessions have been planned months in advance, and new tunes are being chosen each day for him to wax.

You may ask yourself, "What's the reason for Nat's success?" Well, here's the answer that people in the know give: Nat "King" Cole has the most relaxed singing style in the business. His tonation and phrasing are surpassed only by the emotion he feels in each and every song. He has a voice that appeals to the old folks, the young lovers — and the solid backbone of the record industry, the teenagers. Nat relaxes the old, sets the mood for the young lovers, and as the teenagers would say, "He just sends us!"

Yes, Nat has made musical history, and we fans owe him a debt of thanks — for in doing that, he's brought us more and more hours of relaxation and enjoyment.



Columnist Earl Wilson wouldn't miss a Cole opening for "all the tea in China"



Mr. Cole chats with vocalist Johnnie Ray and syndicated columnist Billy Rowe



Nat "steps it out" at the plush Sands Hotel in Las Vegas, Nevada



Here we see the great King Cole with two of his many close friends — his faithful manager Carlos Gastel (Right) and popular band leader Woody Herman (Center)

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DANCE WITH ME EVERYBODY



GEORGIA GIBBS

"Her Nibs" Georgia Gibbs, whose Mercury recording of "Tweedle Dee" has already shot by the million mark in copies sold (Ed Sullivan made the gold plaque presentation on his "Toast Of The Town" show), is brushing up another honor spot over her fireplace mantel for "Dance With Me, Henry," which will move into the magic circle any disk jockey play now. This is perhaps the first time in the recording industry's long and hectic history that ANY artist has hit the coveted mark with TWO disks, almost simultaneously!

Without trying to be corny, or overly sentimental, we feel that a new world is opening its doors to this great entertainer who, despite her headlining stature, has "never had it so good" as her twin Mercury hits have made it. Fan clubs popping up all over the United States, offers pouring into her booking agency's New York office — at triple her always high salary — and best of all (says Georgia herself) the teenagers with the kind of adoration that only they can give! EVERYBODY seems to be "dancing" with Worcester's pet citizen, Georgia Gibbs!

We asked "Her Nibs" if she'd attempt to explain the current Rhythm & Blues craze. "Stop right there," said Georgia. "Let's call them 'happy rhythm tunes' instead."

"How come they're selling today and weren't the rage of the 30's and 40's," we wanted to know.

"Perhaps because the recording business itself wasn't," opined Georgia. "Today it's a billion dollar industry, ever seeking new markets, i.e., ever trending. Vocal solos with plush back-

grounds one day, plush backgrounds (instrumentals) without vocal solos another, Hillbilly tunes, and the latest, which seems to have temporarily supplanted the Mambo (which also vogueed for a while), an old hat with nary a new feather called Rhythm & Blues."

"Any further explanation of the trend?"

"Yes," said Georgia. "The youngsters, bless 'em. I think these happy-type Rhythm tunes are selling mainly because the kids go for the zingy beat and wacky lyrics."

"And," continued "Her Nibs," "to get back to this trending business. It was only a few years ago that my 'Kiss Of Fire' sold a million copies. So help me, you could have knocked me over with the proverbial feather. EVERYBODY was waxing ballads a la Tango at that time. I was lucky; the same kids rushed it right to the top of the Hit Parade. This is not to say that they were not doing the Lindy then. They were — but they were buying the ballads."

"My 'Seven Lonely Days' is another illustration. I'd never done a Hillbilly record before, but we figured we'd try it. Why? Because — natch — this was the jukebox rage of THAT day! This one was so popular I had to go out and buy me a guitar (a toy one, anyway) for my nightclub act!"

And with that last enthusiastic statement, the dynamic Georgia Gibbs left us. We found ourselves saying "Tweedle Dee" instead of toodle-oo, and we're sure "Her Nibs" was humming a chorus of "Dance With Me, Henry," as she disappeared in a cloud of stardust.

UNCHAINED MELODY

HY ZARET ALEX NORTH

Oh, my love, my darling
I've hungered for your touch a long,
lonely time

Time goes by so slowly
And time can do so much
Are you still mine?
I need your love
I need your love
God speed your love to me!

Lonely rivers flow to the sea, to the
sea

To the open arms of the sea
Lonely rivers sigh, "Wait for me,
wait for me!"

I'll be coming home, wait for me.

Oh, my love, my darling
I've hungered for your touch a long,
lonely time

Time goes by so slowly
And time can do so much
Are you still mine?
I need your love
I need your love
God speed your love to me!

Lonely mountains gaze at the stars, at
at the stars

Waiting for the dawn of the day
All alone, I gaze at the stars, at the
stars

Dreaming of my love far away
Copyright 1955 by Frank Music Corp.

I CAN'T PUT MY ARMS AROUND A MEMORY

DON GEORGE DUKE ELLINGTON

I can't put my arms around a memory
Around a memory of you
I can't hold you close
And feel the rapture start
For you're not really at my side,
You're only in my heart
I can't kiss a dream no matter how I
try,

Although I try the whole night thru
I'll need a lot of loving
When you come back to me
'Cause I can't put my arms around a
memory

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AM I ASKING TOO MUCH

BOB BERGMAN HARRY EVANS
GEORGE AMES

Am I asking too much
When I ask for your heart
And a love that is deeper than the sea
Am I asking too much
When I ask from the start,
Will there ever be anyone but me.
I need your smile, I need your kiss
More than you'll ever know
But if I knew you'd be untrue,
I'll take my heart and I'd go.
Will you promise there'll be loving
arms just for me,
And two lips only my two lips can
touch

All I want is your love in return for
my love

Tell me now, am I asking too much!

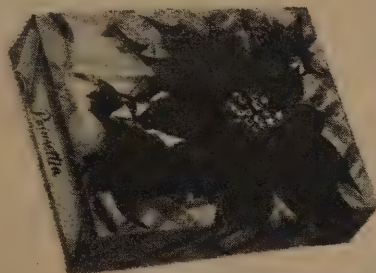
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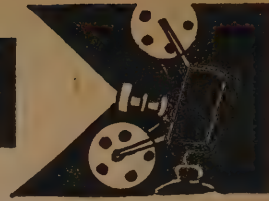
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NAME THE FILM



This little contest should be right up any movie-goer's alley. Most all you movie fans can name a star by looking at a picture of him (or her) — but how many of you can give the name of the movie that these stars have appeared in by just viewing a scene from that flick?

On this page you'll see Marilyn Monroe in one of her early films, John Wayne and Maureen O'Hara, the dashing lover of the '30's Charles Boyer, the late John Garfield and voluptuous Lana Turner and many more.

So, have fun, kids. See if you can name the titles of these movies. Bet you'll have trouble.

(Answers on Page 32)



Marilyn Monroe received her first real acting part in the RKO film _____



The late John Garfield with Lana Turner in a torrid love scene from _____



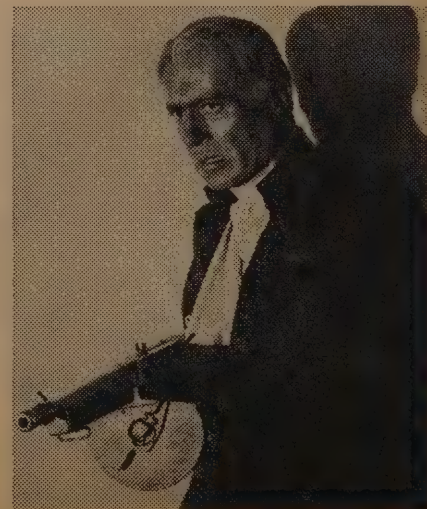
Lovely Susan Hayward portrayed Jane Froman in the truly great flick _____



This flick was photographed in Ireland, and when released here in the United States became a "box office big." John Wayne and Maureen O'Hara starred in _____



One of the great films of our time — and who can ever forget the moving portrayals of Montgomery Clift and Elizabeth Taylor in the Paramount Production _____?



When Charles Boyer left his lover roles for an adventure part in _____

THE POPCORN SONG

BOB ROUBIAN

Now here's a funny story,
Hope you understand
Listen very closely
If you possibly can
It's a story of two popcorn kernels
In a red hot pan
One turned to the other
And said, hey man! I'm

Too pooped to pop
And I ain't lyin',
I'm too pooped to pop,
Just lyin' here fryin',
Salt 'n butter's ready,
And the fire's hot,
For seems like
I'm just too pooped to pop
Too pooped to pop
And I do want to blossom
I'm too pooped to pop
And I do want to blossom
Don't like the bottom,
Wanna get up on top
For seems like
I'm just too pooped to pop

Iowa's the state,
That's where I was born
I really truly came from
A fine ear of corn
My mama and my papa
Were a wonderful crop
You should-a seen them blow up
When they put them in the pot

But I'm just too pooped to pop
And I ain't lyin'
I'm too pooped to pop
Just layin' here fryin'
Don't like the bottom
Wanna get up on top
I'm just too pooped to pop
For seems like

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WRONG AGAIN

ELSIE SIMMONS STANLEY APPLEBAUM

I thought you'd never hurt me, oh no,
You'd never hurt me,
But I was wrong again
I thought you'd never desert me,
Oh no, you'd never desert me,
But I was wrong again
When you went away
I was quick to say
This is the end of romance
If love that seemed so strong
Could turn out so wrong,
Then why take another chance
I thought I'd do without you,
Oh yes, I'd do without you,
But I was wrong again
For I'm still dreaming about you,
Dreaming my arms are about you
Where they belong again
I'm scared as can be

But you're finished with me,
But darling my love is so strong
It makes me hope you'll miss me,
And hurry back home and kiss me,
And tell me I was wrong again
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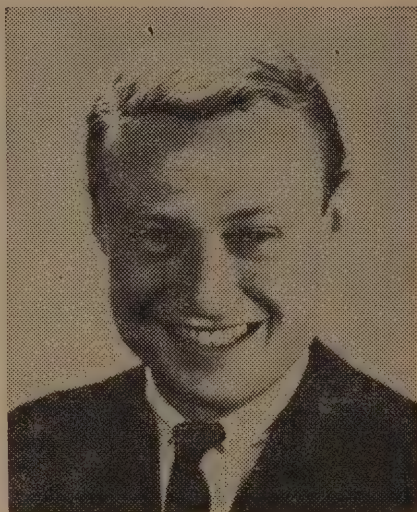
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"Pick out four young, relatively unknown singers who you think will be at the top of the record heap five years hence," they said. I scratched my head and began to tell them about all the problems a disc jockey has in 1955—how he is so deluged with new record releases every day he has time for nothing but auditioning. No time to speculate on the future of unknown singers. No time, even, for coffee breaks.

"But then it hit me suddenly. Four youngsters with stars in their futures? Sure! I know just the four.

"The hard-pressed d.j. these days has three choices when he arrives at the radio station to find his desk piled high with new releases: (1) He tosses them all in the wastebasket and goes out for that coffee break; (2) He plays them all on the air, and doesn't care whether they are good, bad, or indifferent; or (3) He listens to them carefully.

"It is during this (3) stage that sometimes a wonderful thing happens. From the pile of records bearing labels ranging from AA to XYZ, the d.j., eyes closed, yanks one and puts it on the turntable. On this particular record, there is a new voice—a new sound—that is different and wonderful. Among the other records he has listened to that day, this one gleams like the Tiffany diamond in a pile of broken milk bottles.

"The four names I am going to mention belong to four voices that gave me that Tiffany diamond feeling when I first heard them: Lorry Raine, Terri Stevens, Jackie Paris and Steve Lawrence."

"Hi:

"Like sodas? Strawberry, chocolate and even tutti frutti? We've got them all. You can get one every Saturday morning in Cleveland, Ohio, at our soda shop with the rest of our soda set pals. Yes sir, we're going on our fifth year now. Our show is based on a get-well letter each week, and also features a riddle contest.

"On our show we play records for the soda set (12-16). We like to play records by young recording stars, like Eddie Fisher, Jaye P. Morgan, Crew Cuts, Jill Corey and others. I just turned 13 in February, and I sure am happy about it. As far as we know, I am the nation's youngest d.j. I've been on WDOK for 4 years now, going on my fifth. This summer I hope to have more time because ever since I was little I've always liked to play records.



CANDY
LEE

* * *

WDOK



"Someday I would like to make records on some big label, like Dinah Shore. I do something different on my show instead of introducing the songs. I sing the titles (like Blue Barron).

I honestly believe the recording business is the most interesting in the world. After all music on wax can do almost anything for an individual. If you're blue, a lively tune can perk you up—if you're in one of those restless moods, there's always a ballad or two to keep that mood for you. Music is good for the soul, consequently I go for the record business with all my heart and soul.

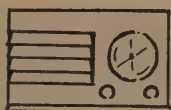
"Well, that's all for now. But, like I say at the end of my show: 'If you want good friends, you have to be a good friend.'

"Your Soda Set Pal,
Candy Lee"

PLATTER PATTERN



JOE
REYNOLDS
* * *
KBST



"Hi Folks:

"Allow me to introduce myself first. I am Joe V. Reynolds, of Radio Station KBST, deep in the heart of Texas, in the town of Big Spring. I'm married and have a little girl four years old. I have been here about a year and a half, having attended radio school in Kansas City, Missouri, for a year, and I love the good people of Texas with all my heart and soul. My first radio job was with KPDN in Pampa, Texas.

"And now I would like to say I consider it a great privilege to be asked to say hello to everyone. I think this is the finest magazine out in the musical field.

"Though some people may not know it, we have hung up our six-guns, the Indians have gone to the reservations, the buffalo have disappeared from the plains — and the top ten tunes are just as popular to us as a Texas rodeo. Though I have no disk jockey show of my own, I play lots of music every day. We are anticipating a move into television in the near future, and we are looking forward to it.

"I do believe that the radio industry will never go by the boards even tho television is coming steadily. We need both these media to insure our entertainment satisfaction. Television however, will be just a bit more demanding on most disk jockeys, for it'll be necessary for them to now act the part of a D.J. a bit more thoroughly; after all with millions of folks looking on we'll have to watch our 'P's and Q's' and stay on our toes. Nevertheless, we'll love it! Bringing you good music is our business and you can rest assured that we'll never let you down.

"Again I would like to say thanks for this opportunity to say hello."

"I've been reading some of the comments by my contemporary d.j.'s regarding one of the few present-day singers who doesn't break notes all over the place or twist words. This gal just gets up and sings a great song in the tradition of the Helen Forrests and Peggy Lees. She's California's special kind of rain — Miss Lorry Raine!

"Me, I'm Bill Stewart, with 50,000 watts of clear channel Pacific coast coverage via KMPC, the 'Station of the Stars,' right on Sunset Boulevard in Hollywood, U. S. A.

"On the air from 5 a.m. to 6 p.m. each day and 7-10 p.m., and on Saturdays from 10 a.m. until 2 p.m., KMPC is the station that prides itself on its fine programming of records — Dick Whittinghill in the early mornings (yes, he was with the Pied Pipers); Ira Cook from mid-a.m. until one in



BILL
STEWART
* * *

KMPC



the afternoon; then Johnny Grant (yes, he was the one who introduced Eddie Fisher to Debbie Reynolds). Then comes this boy from Canada, modestly boasting a record collection of 20,000 disks in my home library. Phil Brooks is on until midnight, then, through the night hours, 'Big John' McShane.

"Recently I had the honor of having Bing Crosby as a full hour guest, his first d.j. interview in a long, long time.

"Last summer my bride and I left the kids and Mr. Chang, the Siamese wonder cat that guards the brood, at home (in other good care) and guided 26 teenagers on a music-jazz tour of France, Sweden, Constantinople and London. 'Twas great fun!

"But I started out to talk about Lorry Raine. I feel I'm one of the original charter members of the 'D.J.'s for L. R. Club.' Seven years ago I played her first record, 'Who Put That Dream In Your Eyes,' made with the late, great Mark Warnow."

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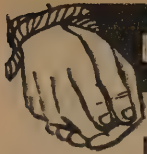
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HOME OF THE MAMBO



Dave Levinson is the congenial host of the famous Tamarack Lodge resort

New fashion styles come from Paris, cars from Detroit, movies from Hollywood and new dances from — the Catskills.

In the last 20 years, the Catskill Mountains in New York has firmly entrenched itself as the cradle for new dances in the United States. It started in the 1930's when the rumba became a big hit there, and shortly after became the national craze. Following that, the mambo, cha-cha-cha and now the merengue took its hold on the Catskills.

Why has the Catskills become THE spot as a testing ground for dances? Dave Levinson, owner of Tamarack Lodge, Greenfield Park, New York, one of the oldest and best established resorts in the Catskills, explains:

"This is a resort section. Naturally, a place like Tamarack attracts a young crowd and it's the youngsters who give the new dances their popularity. When they leave Tamarack and the other hotels around here, they return to every major city in the United States bringing the new dance with them."



These hip "cats" step it out to the new dance called "Cha Cha Cha"



Vacationing at Tamarack is Rosalie of the "Goldberg Family" television show



Free dance lessons are offered to all the guests of Tamarack Lodge. If you don't know how to do the modern dances, spend some time at Tamarack — you'll learn!

HEART

MICHARD ADLER JERRY ROSS

You've gotta have heart
All you really need is heart
When the odds are sayin' you'll never win

That's when the grin should start
You've gotta have hope
Mustn't sit around and mope
Nothin's half as bad as it may appear
Wait'll next year and hope
When your luck is battin' zero
Get your chin up off the floor
Mister, you can be a hero
You can open any door
There's nothin' to it
But to do it, you've gotta have heart
Miles 'n' miles 'n' miles of heart
Oh, it's fine to be a genius of course
But keep that old horse before the cart
First you've gotta have heart!

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BANJO BLUES

LEW GREEN EDDIE BALLANTINE

Oh baby listen to the rhythm
Of the banjo blues
Listen to the rhythm
Of the banjo blues
Plinkity plinkity plinkity plinkity
Plink plank plunk
Once you get the rhythm
Of the banjo blues
Clinkity clankity clinkity clankity
Clink clank clunk
Oh baby listen to the rhythm
Of the banjo blues

Banjo blues banjo blues
Banjo blues banjo blues
Oh baby listen to the rhythm
Of the banjo blues
And that's the rhythm
Of the banjo blues

Copyright 1955 by Bandom Music Co.

I'M WORRIED

ED NELSON, JR. JOHN NAGY

The night that you first kissed me
I thought your heart was mine
You thrilled me while you kissed me
With lips as warm as wine
But now your lips resist me,
You're changing all the time,
I'm worried, I'm worried, I'm worried
When ever we went dancing,
Oh how the night would fly
We waltzed around romancing
As couples passed us by
But now when we go dancing
You have a roving eye,
I'm worried, I'm worried, I'm worried
I try but I just can't seem to hold you,
Why the sudden change of heart?
I cry even though my arms enfold you
Cry 'cause we're drifting apart
I get the strangest feeling
From things you say and do
That someone else is stealing
The love I shared with you
Don't leave me with this feeling,
Please say it isn't true,
I'm worried, I'm worried, I'm worried

Copyright 1955 by Redd Evans Music Co.

PASS THE PLATE OF
HAPPINESS AROUND

TOM GLAZER GRACE LANE

Pass the plate of happiness around
And you can share the joy with
someone you have found
You'll really live, you
You'll take it with you if you pass the
plate of happiness around.

Dip a spoon in kindness, add a smile
or two
Butter it with sunshine, it's so good
to do
Mix it up with love, love, love
Lots and lots of love, love, love
Heaven will bless the recipe for you,
if you just:

Siting at life's table some get all the
breaks
You may get a crust of bread or layer
cakes

But even if you're down and out
Something you can think about
Somewhere, someone says, "You got
what it takes," if you just:

Lend a helping hand, for some day if
you do
When you need one it will be returned
to you
How much does it cost my friend
Serving up a friendly blend
Do it right now you'll see the sunshine
thru, if you just:

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DON'T BE AFRAID

IRA KOSLOFF ALICE SIMMS

Don't be afraid to fall in love
Don't be afraid to call it love,
For no one else could ever love you
like I do
Don't be afraid to put your lips so
close to mine,
Your heart to mine, for then you'll
know

I'm yours until the end of time
This is that feeling
When a spell comes over two and
makes them one,
The way they tell us that the world
was first begun
If in the past love proved untrue
sweetheart
I'll make it up to you don't be afraid,
Don't be afraid to fall in love
Copyright 1955 by Redd Evans Music Co.

SOMEBODY IS NOBODY
BUT ME

JOE HENDERSON

I know that somebody is waiting
patiently
For someone like you.
Somebody would love to hold you
And make all your dreams come true.
I know that somebody could make you
happy
And it's plain as plain can be
That the somebody who loves you most
of all
Is nobody but me.

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"Thanks to the Spot Reducer I lost four inches around the hips and three inches around the waistline. It's amazing." Mary Martin, Long Island City, N. Y.

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Connie Simmons, New York City, N. Y., says: "I went from size 16 dress to a size 12 with the use of the Spot Reducer. I am glad I used it."

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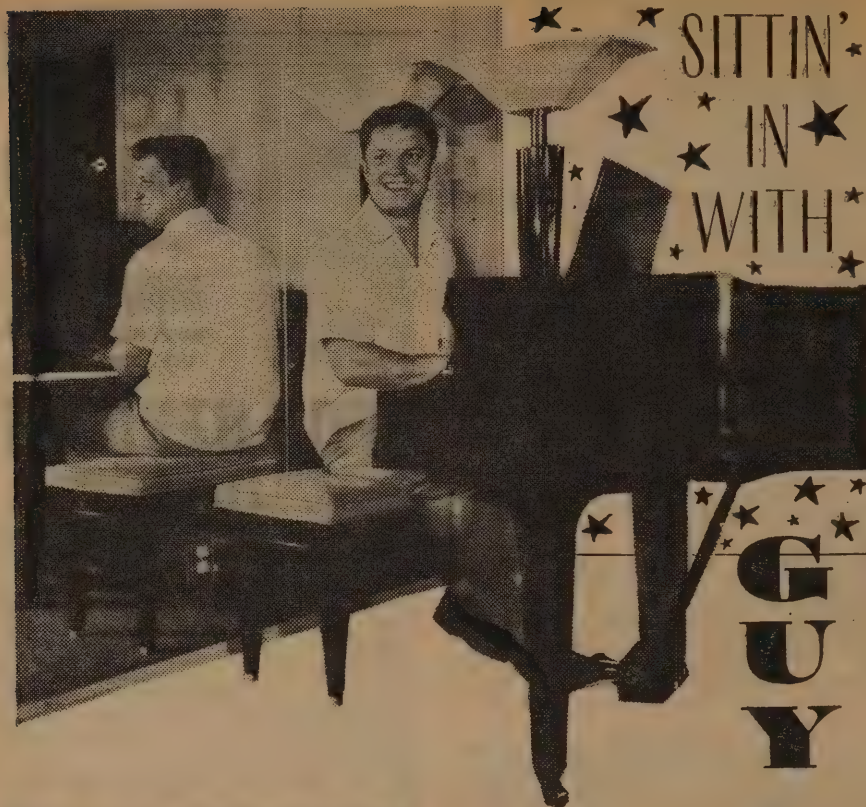
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Guy says, "I would rather be in the music biz than any other I know of"

Guy Mitchell, the popular Columbia recording artist, enjoys hobbies that follow an out-door pattern. As a boy, living in the heart of the California cattle country, his major interest was horses. At one time Guy spent his summers riding in rodeos, working as a ranch hand, saddle maker and calf skinner. He also played football, tennis, is an expert swimmer and skier and plays a good game of golf.

Guy not only has an exciting voice, but something different in the way of personalities. This blond, blue-eyed young man with the wide, friendly grin is more than a vocal great — for he combines virile good looks, ease of manner and an open vibrant baritone, which he projects with a versatility and warmth all his own.

Watch for Guy's new Columbia disk which will be released soon.



All work and no play could make Guy a dull boy — but not our Guy 'cause he takes that daily workout and swim. He's an all-around sports enthusiast

SITTIN' IN WITH GUY

WAKE THE TOWN AND TELL THE PEOPLE

SAMMY GALLOP JERRY LIVINGSTON

They stood there in the moonlight
She sighed and spoke his name
He looked up from her kisses
Just long enough to exclaim:

Wake the town and tell the people
Sing it to the moon above
Wake the town and tell the people
Tell 'em that we're so in love
Let's begin the celebration
Let's declare a holiday
Send a wedding invitation
To the neighbors right away
When you are close to me
And my heart is dancing with delight
I want the world to see
Heaven in my arms tonight
Shout it from the highest steeple
Ring the bells the whole night through
Wake the town and tell the people
Tell them I'm in love with you
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A BLOSSOM FELL

HOWARD BARNES HAROLD CORNELIUS
DOMINIC JOHN

A blossom fell from off a tree
It settled softly on the lips you turned
to me

The gypsies say, and I know why
A falling blossom only touches lips
that lie

A blossom fell and very soon
I saw you kissing someone new beneath
the moon

I thought you loved me
You said you loved me
We planned together to dream forever
The dream has ended for true love
died

The night a blossom fell
And touched two lips that lied
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Inc.

A LITTLE YOU

GEE WILSON E. SHARP

I've got a five dollar bill in my pocket,
A silver watch and a ring and a locket,
I've got a coat made of camel
And a patent leather shoe.

All I need is you, just a little you.

I keep a cat and a B flat canary,

I own a car tho' it ain't necessary,

I've got a wee bit of evrything

Except a little you.

Whatcha gonna do,

Need a little you

To be alone with me when lights are
low.

Don't you know I love you so,

You were meant to be my baby.

I've got a heart full of love that's
awaitin',

Why don't you kiss me and stop
hesitatin',

I've got a lot but it's nothin'

Till you say you love me too,

Whatcha gonna do,

Need a little you,

Want a little you,

Just a little you.

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I'VE GOT FOUR BIG BROTHERS

(To Look After Me)

ROSE MADDOX DUSTY ROSE

Get out-a my way, you've had your day

'Cause you're just not my kind;
I like to play but not your way,
You can't hand me that line;
If you go too far, you're gonna see stars,

Just stop and look around;
I got four big brothers,
Don't you go any further or you'll pick yourself off-a the ground.

I got four big brothers to look after me,

I don't want you a-flirtin' with me,
don't need any help,
Don't need your company;
They'll show you to the door, then help you out,

There ain't any use for you to sit and pout,

I got four big brothers and they'll look after me.

We'll show you to the door then help you out,

There ain't any use for you to sit and pout,

We're the four big brothers and we'll look after her.

With your little white lies you've opened my eyes,

Now I know love's not blind,
It's a movin' day so get on your way,
Don't leave anything behind;
March down the line, don't take your time

For now I'm thru with men;
But before you go can you let me know
How soon will you be back in.

I got four big brothers to look after me,

If I need a little help (boy) just call on me,

You sweet little man you fill my heart with glee;

If you give me a little kiss,
I'll send 'em all away,

Other-wise you'll regret it to your dyin' day,

I got four big brothers and they'll get you for me

If you need a little help just call on me,

We're not one or two or three,
We're the four big brothers and we'll look after her.

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IT'S A SIN

BILLY VALENTINE

It's a sin for me to love you,
When all you do is make me cry.

I know you must love another,
Why don't you tell me goodbye.

I know it's all in the game,

One makes a change,

But did you have to change your mind about me?

Don't lead me on and soon discover

That you're in love with another.

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"MAKE BELIEVE BALLROOM"



Perry Como accepts award from Jerry Marshall for topping WNEW'S popularity contest



Roy Hamilton makes his guest debut on the "Make Believe Ballroom" show



The impish look on Sammy Davis, Jr.'s face brings a smile to Jerry Marshall

"The biggest break in my career came in 1953 when WNEW and Martin Block, host of 'Make Believe Ballroom,' came to a parting of the ways. It was no surprise to me that the station proceeded to audition announcers from all over the country, and that Bernice Judis, our station's amazing manager, traveled thousands of miles to hear different dee jays. After all, 'Make Believe Ballroom' is one of the top disc jockey shows in the country. But I was completely bowled over when I was to be the new host of the show.

"On January 1, 1954 (I'll never forget the day), at 10:00 a.m., I did my first broadcast of 'Make Believe Ballroom,' and I'm still lucky enough to be doing it."

By Jerry Marshall



Jerry Marshall presents Patti Page with plaque for winning WNEW's contest



The big smile belongs to singer Doris Day as she's being interviewed by Jerry



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I MUST BE DREAMIN'

MIKE STOLLER JERRY LEIBER

I met her in a dance hall (c'mon let's go)

In Tennessee (c'mon let's go)

I smiled at her (c'mon let's go)

She smiled at me (c'mon let's go)

I said, "Baby, it would move me (c'mon let's go)"

If I could dance with you

She said, "anything that moves you's Gonna move me too."

I said, "I must be dreamin'"

I said, "I must be dreamin'"

I said, "I must be dreamin'"

Life never been this good to me"

I said, "Let's jump this old dance hall
Get out in the sun

Let's go some place we can have some fun

I got twenty dollars

What you want to do?"

She said, "anything that moves you's gonna move me too"

I said, "I must be dreamin'"

I said, "Let's go down by the river,

The moon is shinin' bright

Me and you baby can make some love tonight

Gee I wanna kiss you

'Cause I'm in love with you

She said, "Anything that moves you's gonna move me too"

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HONEST, DARLIN'

(Believe Me)

FRED WEISMANTEL

Honest, darlin', believe me

You're the only one,

That's why I rush to meet you

When the day is done;

Honest, darlin', believe me

You're so heavenly,

I'd just be lost without you

Like a ship at sea.

When you're close to me

And kiss me tenderly,

You can't realize what it does to me.

Honest, darlin', believe me

Cross my heart it's true,

I know that I will always

Be in love with you.

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"I LOVE YOU," STOP

JOE LUBIN LE PINCUS

Received your telegram today,

I never dreamed you'd write and say

"I love you," stop, "I love you," stop

"I love you," and then you said;

"Since we're apart, I realized with all my heart,

"I love you," stop, "I love you," stop, "I love you"

With misty eyes I read each line that said;

"Come back again be mine,

I'm sorry for making you cry;

Forgive me dear tho' I was wrong,

Come to my arms where you belong

I'm waiting for your reply."

Received your telegram today,

You'll soon get mine and it will say;

"I love you."

"I love you," stop, "I love you," stop

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MAMA WANTS TO CHA CHA CHA

BOBBY CAPO

Now my mama wants cha cha cha,

Now my papa wants cha cha cha

Now my mama wants cha cha cha

Now my papa wants cha cha cha

Both complain that the mambo is too torrid

For their age and they rather have cha cha cha

Now my mama wants cha cha cha

Now my papa wants cha cha cha

To the right, one two, one two three,

To the left, one two, one two three,

To the right, one two, one two three,

To the left, one two, one two three,

'Cause this way, they can embrace

Like in their younger days,

They don't have to strain to get the

swing and sway,

Might get lost but always in each

others arms,

But that's the cutest part of cha cha cha;

'Cause this way, they can embrace

Like in their younger days,

They don't have to strain to get the

swing and sway,

Might get lost but always in each

others arms,

But that's the cutest part of cha cha cha;

Now my mama wants cha cha cha,

Now my papa wants cha cha cha

Now my mama wants cha cha cha

Now my papa wants cha cha cha

Both complain that the mambo is too torrid

For their age and they rather have cha cha cha

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ANSWERS TO "NAME THE FILM" QUIZ

1—"Asphalt Jungle"

2—"The Postman Always Rings Twice"

3—20th Century Fox's "With A Song In My Heart"

4—"The Quiet Man"

5—"Place In The Sun"

6—Paramount's "Thunder In The East"

BLUEBERRIES

MIKE STOLLER / JERRY LEIBER

One day while I was pickin' blueberries,

I met a boy pickin' blueberries;
He was the finest thing,
My heart went ting-a-ling,
His eyes were bluer than the blueberries,

My head was reelin',
Ooh! what a feelin',
Never felt like this before.

His lips were blue from eatin' blueberries,

And mine were too, from eatin' blueberries,

Oh, what a luscious taste,
After a warm embrace,
His kiss was sweeter than the blueberries,

My head was reelin',
Ooh! what a feelin',
Never felt like this before.
My eyes were seein' things they never saw before,

My ears were hearin' things, they never heard before;

My heart was sproutin' wings,
And I was flyin' high,
Until he said goodbye.

I left my heart out in the blueberries,
Why did we part out in the blueberries;

He said that he would be,
Mine for eternity,
He made me bluer than the blueberries.
My head was reelin',
Ooh! what a feelin',
Never felt like this before.

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HANKY PANKY

BOB MERRILL

When I asked the gen'ral who won the war,

He looked at me so cranky.
Though he'd like to say that he won the war,
'Twas lil ole Hanky Panky

Hanky Panky made a toot on the tootleo,

Then he diddled on a drum doodle-oodleo

All of them ferocious foes
Were dancin' up and down on their tippy toes

The Cherokee, the Navajo, the whole kaboodle,

Surrendered to the Hanky Panky doodle

Now the injuns whooped but he didn't run,

Though he was just a fluter
And he couldn't hardly lift up a gun,
So he used a bean shooter

"I give up" said big chief Rain-in-the-face,

My braves have all gone pixie.
So they danced and danced all over the place

And rode home whistlin' Dixie

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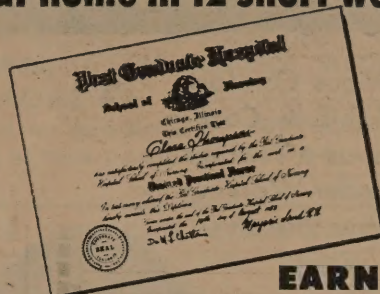
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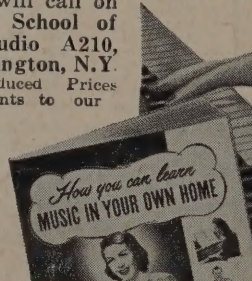
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